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DO YOUR DRESSES MATCH YOUR SOUL?

Paul Poiret, "High Priest of Color" and King of the Dress Designers. Says a Woman's Gowns Should Reflect the Radiance of Her Soul and Express Her Character in all of Its Phases.

Soul—the spiritual, rational and immortal part of woman—is to be reflected in her outer garments.

No longer do women strive for color effects or for the modes which show to the best advantage the entrancing curves, the velvety skin, the suppleness of the limbs beneath.

These effects, if attained unconsciously, are only as the material existence is to the life of the immortal soul.

Colors may clash, modes may be bizarre, but souls must be expressed, is the ultimatum of Paul Poiret of Paris—high priest of color, king of the dress designers, and the last court of resort on women's styles.

Monsieur Poiret is in America, and the words that fall from his lips regarding the great American question—Dress, are treasured as would be pearls or diamonds.

M. Poiret's soul dresses are to have a great vogue on this side of the Atlantic. Those maids and matrons who have not before claimed to possess souls, will immediately become etherealized, and the good or bad state of one's soul will be as an open book to be who runs and reads—as those with souls as pure white as the wool on Mary's little lamb, will effect costumes of pearly whiteness, and those with dark deeds bearing down on their souls, will wear somber colors.

Woman Must Express Self in Clothes.

Mr. Poiret in his inimitable manner, with gasps of pleasure at discussing the matter nearest his soul, tells us this:

"A woman must express herself in her clothes, or she cannot be well dressed. Her personality should

reins of the household hanging loosely in her inefficient fingers.

She should choose her habiliments in the morning as a man does his necktie, to match her soul.

But who ever accused a man of matching his soul in his necktie? If they do, are there not a lot of drab men-souls in the world? More than half of the male population leans toward the dull and uninteresting in ties, while the other half tries to make up for their brothers' shortcomings, by going to the other extreme, and indulges in orgies of greens, purples and reds all woven into one.

"Madame should consider, too, the temperature and the place where she is going, but mostly her own feelings," are other words of wisdom.

This does not fit in with the soul-life. Think of the naked soul that floats out after death when the astral body separates from the cold flesh. Souls can't catch cold.

Pearls From Lips of M. Poiret.

But here are genuine pearls from M. Poiret's lips:

"Madame should know there are



Monsieur's theory is in photographs, as the camera's eye detects and shows plainer than a superficial glance of the human eye can, the defects in costume and soul. Take a serious-minded girl dressed in a fluffy gown—does she not look uncomfortable, over-dressed, unhappy? Her clothes must be severe, as is her mind—or soul, if Monsieur prefers.

The curly-haired, bright-eyed girl must have a wealth of soft fur in her evening wrap, or full draperies and odds and ends of bright trimmings on her gowns.

The woman who seeks and subsists on admiration must have a rich costume, heavy with expensive trimmings, and must yield glimpses of her form, and create the seductive note that she strives for.

M. Poiret has much to say of American women and gowns in general. He finds fault and compliments in the same breath.

"The American woman," the esthetic Poiret vows, "is the best constructed creature in the world.

Her figure is adapted to good dressing. If her partisan sister had such a form, there would be a new gown invented every day.

"It is unnecessary to wear a corset, if properly gowned. The American is neither too fat nor too big around the hips to dispense with corsets. We do not work for fat women especially, we designers; we dream our dresses for the normal, slender, beautiful figure. We abominate furbelows and penwipers.

"The women themselves dictate what they shall wear; they determine the styles, and we cannot force them. I propose the styles, the women dispose of them.

"Just now orientalism is the mode. The slit skirt has gone as far as it can go, and in ten years the baggy trousers, such as now adorn the women of Egypt and Persia, will be adopted by the women of America.

"The world criticised the tight skirt on its first appearance. Women couldn't walk in it. Naturally the slit, allowing her freedom, developed. The trouser skirt will do away with the slit. Morality, or immorality in dress—I know nothing



KANDELER-REMBRANDT PHOTOS

ing of it. I but look to the art, the beauty of the gown."

M. Poiret has introduced among his American customers a very clever gown which has been named the "gown of a thousand uses." It changes from a tea frock, to a dancing dress, then to a bridge gown, and back to the tangoing effect.

This gown of a thousand uses is the radical expression of the creator's latest idea, and already this idea is influencing the fashions of Paris, England and America.

Here Is Way New Dress Is Made.

Briefly, here is the creator's idea: The world has been surfeited with orientalism. Indian, Chinese, Japanese, Bulgarian and Turkish effects have, so to speak, been run into the ground. Everybody is tired of lavishly opulent effects. The sensuous in dress is beginning to surfeit good taste. A change is imminent, and as usual Poiret desires to be first on deck with the change. He believes that the pendulum, swinging away from orientalism, will go to the opposite extreme and that an era of the ethereal, the spiritualistic, in costume will be the result. This snow white, clinging, extravagantly simple gown is his initial conception of the spirituelle in costume.

It is made of the softest, finest stuff, veiled with white chiffon, and beneath it is worn only one garment—a chemise of thin white India silk cut as narrow as may be and pressed flatly into shallow pleats so that it clings to every curve of the figure. Beneath the chemise may be donned a combination garment of glove silk—like the close weave, non-transparent silk of which embroidered silk gloves are made—if its wearer desires; but the original intention of the costume does not advise more than the India silk chemise, and of course no corset is permitted beneath the soft, clinging lines of this gown, which is designed to outline the natural contours of the figure.

Under the curve of the bust is drawn a little girdle of gold cord, and this cord is used to outline the modest square décolletage and the

little sleeve which, also quite modest in design, falls to the elbow. The enormously long train is really a hollow tube of silk, not more than eighteen inches in diameter, and this six-yard tube is gathered together at the end and finished with a heavy gold tassel.

Tailored Skirts Still Indispensable.

Styles are the ruling question of the day as far as femininity is concerned. Tailored skirts are still indispensable to the well ordered wardrobe, though the trend of fashion is toward fancy coat costumes with slight drapery, trimmings, etc. So long as it has some kind of a vest and is cutaway in front, the mannish suit will pass muster and, indeed, will be the first thought of the woman who feels that she looks her best in the plain coat and suit attire. For shopping, traveling or for business there is no substitute. The problem is how to get the tailor who does the plain garments to manage the more fancy touches. On the other hand, many new fabrics are so soft and supple that they do not require the tailoring of a cloth coat. A few simple patterns may be attempted by the home sewer.

Materials give the very new aspect. Rough goods lead, with serge or Bedford cord generally favored for moderate price and durability. Velour de laine, wool ratine and the very new duvetyne (surface like

wool down) are the newest high-class goods made up in imported models and chosen by smart dressers.

The tailored suit has the latest style features in cut and lines, and is developed in a taupe shade of velour de laine. Of especial interest are the new shaped dircolo collar, the vestee, showing below the waist line, and the decorative frog fastenings made to match. Brocaded silk bengaline on a light gray ground forms the vest and gives a telling bit of color, which it is necessary to add to somber colors. The model also shows the ultra modish sash of satin and fringe.

The vest adjunct, by the way, is frequently made of wide ribbon, which is cheaper than all-over silks and brocades of equal richness and adaptable for the purpose. Upholstery tapestries are sometimes chosen by French couturiers to get the desired colorings and texture for the present-day vest. This little adjunct plays the part of an ornamental gem in the suit coats. One can be original and even envious for her waistcoat if she puts to this use some new guises that would not be permissible with less complex styles. Manufacturers of most attractive novelties have captivated us all with very likable feminine trifles. What we can't buy we may be able to make for ourselves to "dress up" zowns and wraps as Paris modistes suggest.

